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Coloured Stones, Sculpted Objects: Subjects for Sculpture

For the majority of European stone sculpture created after the Renaissance, the idealized white colour of antique statuary seems to have forbidden the use of colour. Polychrome sculpture could still be found in certain geographical areas, or in certain specific categories (such as devotional images), but in these works colour is added to the sculpture afterwards, through paint. This essay concentrates on the introduction of colour through materials, in particular the combination of a variety of coloured stones within a single work of art. The technique, which dates back to antiquity, enjoyed a revival from the late sixteenth century onwards. It was driven not by simple mimesis, where coloured stone was used to imitate the natural colours of the represented object, but was founded upon a more complex dialectic, where the features of the materials themselves played a leading part. Given this relationship, we may wonder about the raison d'être of these sculptures: was not their main purpose to display the beauty of the stone, a feature celebrated by the Florentine Agostino del Riccio in his *Istoria delle Pietre* at the end of the sixteenth century?[1]

I would like to discuss several issues raised by these works, often neglected by art historians, without theorizing the practice of sculpture in coloured stone, which remained mainly intuitive. In fact, the technique is based on a direct, sensual relationship with the materials: Filippo Juvarra (1678–1736), giving instructions as to which kind of coloured marble to use in architecture, specifies that spots within the stone must be large – 'grandi, belli' – and contrasting – 'accio si goda la macchia della pietra' – so that the motifs can be properly enjoyed.[2] The idea of delighting in the beauty of such 'stains' underscores the relationship between the artist and the materials: marble enriches architecture, which in turn reveals the qualities

of the marble that would otherwise remain hidden. The use of coloured marble in sculpture inevitably implies a dynamic tension between material and subject, in that the stone is not merely a material support for the artist's thoughts, but rather the means through which to reveal – through a created object – the uncreated and pre-existing beauty of the stone. Our eyes revel in the shapes and colours arranged by Nature, careless about the academic distinction between *naturalia* and *artificialia*. These shapes and colours, unfathomably linked to human creativity, may puzzle the eyes, for stone may contain timeless messages written by the Creator or Nature, that can be read by those who know how. Lodovico Moscardo (c. 1611–81), describing his collection of minerals in 1672, wrote:

> I will end this description of stones from the Holy Land with a stone in this collection that was found in Lake Garda, under Sirmion Castle in the diocese of Verona. The stone opens into two pieces. On one of them, a naturally-formed cross is visible, as if it had been inserted into the stone by a skilled sculptor; it is formed by two round pieces of wood crossed over each other and petrified in the stone. We may believe that God left this sign, even in the huge mass of mountains, as a memory of the Holy Passion he suffered for mankind.[3]

We do not know how this stone opened 'into two pieces', or who had had the idea of unfastening this 'stone book' that had been sealed since the creation of the world. Another instance of this is provided by a pax that belonged to Pope Leo X (Plate 7.1), now in Florence.[4] It is a section of a piece of African marble set into a silver-gilt mount, as a relic would be. The mount 'suggests' the apparition of the Virgin Mary to Emperor Augustus, at the place where the church of Santa Maria in Aracoeli now stands. The Emperor, kneeling, has just laid down his crown while the Sybil points out to him a strange radiant shape in the sky. The metallic ring isolates several patches, which form the silhouette of the bust of the Virgin Mary holding the Infant Jesus. We recognize the scene, it is too familiar to our eyes for us not to see it; but what does Augustus see? A frame around emptiness – yet he sees enough to drop on his knees in adoration. The obvious fact of this mysterious presence in the stone dictated the design of the object itself, which serves only to emphasize that which already exists. If the bronze ring is shifted on the surface of the marble, however, the vision

disappears. How did the artist who made this dizzying work of art manage to scrutinize the stone, looking for an image that was present but invisible, and which only came into existence because he was looking for it? Did he not do the same thing as the Sybil, who looked for signs and recognized them? Here, the act of reading creates the sign: this small piece of stone, like everything in Creation, if read properly (in this case, through a bronze frame), bears the story of salvation, the ciphers of mankind's redemption. It is a strange irony that the work of the Creator must be revealed by a craftsman to give it meaning!

The over-emphasis on the conceptual aspects of modern art has led us to adopt an abstract view of the manufacturing process, so that materials appear as a support for artists to embody their thoughts. For the period under discussion, it is clear that there existed genuine confrontation between artists and materials, ranging from dialogue to duel: for example, Pierre Puget used to say that the marble trembled before him. The consultation of any pre-nineteenth-century inventory of sculpture is revealing: the identification of subjects is sometimes approximate, but attention is constantly – and scrupulously – paid to the materials from which the works are made; for example, the marble used for the draperies, the pedestal, and even the plinth are usually described. In more recent times, materials seem slowly to fade from the visual and mental horizons of cataloguers: it is not uncommon, in recent publications of antique or modern sculpture, to catch the author in the act of quoting a seventeenth-century description which identifies precisely the materials, while omitting the same in his own. This loss of information matches the loss of meaning carried by the materials themselves. Their colour, texture, hardness, rarity, and so on, were meaningful, first to the sculptor or craftsman, and subsequently to the viewer.

The fascinating issue of the relationship between sculpture and reality through the use of colour is dramatically acute for religious sculpture. While its hyper-real qualities may be justified by the transcendent nature of the object represented, colour was more often condemned for reasons of taste and, fundamentally, from deep-rooted suspicions of idolatry, which is never far away when discussing three-dimensional devotional objects. The link between colour and devotion finds its ultimate expression in the

use of so-called 'speaking' materials whose appearance naturally suggests certain subjects. This is the case with blood jasper, whose green background, sprinkled with purple drops, inspired the unknown Italian sculptor who carved a Christ at the Column now in the Louvre.[5] The same blood-like, almost bruised, character of a particular limestone stained with red, from the Salzburg area, was probably the incentive for Balthazar Permoser to carve two statues representing Christ at the Column, in spite of the poor and stubborn qualities of the stone (Plate 7.2).[6]

In general, art theorists have vigorously resisted the introduction of colour into sculpture. This detachment seemed to be an *a priori* requirement for the aesthetic of sculpture, a necessity lucidly expressed by Quatremère de Quincy:

> Si cette statue, quoique de pierre ou de bronze, matière brute et immobile, m'a fait presque croire à la réalité du mouvement, à la mollesse de la chair, mon esprit persistera d'autant plus volontiers dans cette erreur, que mon œil la lui dénonce. L'illusion de la vie et de l'action a fait d'autant mieux son effet, que je connois plus la dureté, l'immobilité de la matière.[7]

> (If this statue, though of stone or bronze, raw and inert material, made me almost believe in the reality of movement, in the softness of flesh, my mind will persist in this error even more willingly because my eye denounces it. The illusion of life and action was more efficient as I knew the hardness, the immobility of the material.)

The need for distance was also stressed by Bernini, who, in spite of what is said and written about *bel composto* and baroque staging, always refused the intrusion of colour into his sculpture; the skill in sculpture is to 'make up ... so to speak, for the limitations of sculpture, which cannot give colour to objects' ('suppléer ... pour ainsi dire, au défaut de l'art de la sculpture, qui ne peut donner la couleur aux choses').[8] It is imperative for sculptors to realize the impossible convergence between reality, as perceived by our senses through a variety of textures and colours, and hard, white marble. Besides whiteness, hardness is a very important part of marble's aesthetic appreciation: 'Not only the hardness of the material in a beautiful statue, its black or white colour, do not shock us, but, if we think of it, it is an added pleasure and, far from regretting the hardness of the stone, we'd like it to be as hard as possible' ('Non seulement la dureté de la matière

dans une belle statue, et sa couleur noire ou blanche, ne nous choquent point, mais si nous y pensons, c'est pour nous un plaisir de plus, et loin de nous plaindre de la dureté de la pierre, nous désirons que ce soit la pierre la plus dure'),[9] wrote Quatremère de Quincy, stating with perfect clarity a thought already expressed in the seventeenth century. This delicious sensory paradox is enriched by tactile perception, as in the marble mattress placed by Bernini under the Hermaphrodite in the Borghese collection. Father François Raguenet, in 1700, described this staggering experience, where the senses and reason are confused: 'Everybody, without knowing why, puts the finger to it and feels, with an indefinable awe which makes one shivers, the hardness of the marble resisting when one would expect the finger to sink in' ('Tout le monde, sans bien savoir pourquoi, y porte le doigt, & chacun sent, avec je ne sais quelle horreur qui fait frémir, la dureté du marbre qui résiste où il était naturel de croire que le doigt allât s'enfoncer').[10]

This criterion of hardness is certainly a key to better understand the desire (in spite of aforementioned reluctance) to introduce colour into sculpture from the sixteenth to the eighteenth centuries. The last decades of the sixteenth century saw the apogee of sculpture in hard stone and gemstones. Among the new forms in which they were used are decorative panels of coloured marble, *commesso* tables with tops made of different inlaid marbles, and coloured stone in sculpture. A typical example of the period is offered by the bust of the River Arno (Plate 7.3), made from a very rare variety of Egyptian diorite.[11] Its head copies that of a white marble statue in the Vatican museum, representing a river god. The headless antique statue was given a new head when restored to represent the Arno. According to the writer Lodovico Castelvetro (1505–71), Michelangelo himself contributed to the restoration: on the chest of the broken antique are the remaining strands of a beard, in contradiction to the orientation and position of the new head. Michelangelo solved the problem by providing a head with a plaited beard.[12] Even through this copy is in bust-format, the powerful character of Michelangelo's conception can still be felt. This bust, to which draperies in Belgian 'black marble' were added later, refers to antiquity twice: in its subject and in its materials. But it also pays a double homage: to Michelangelo's invention, and to the recent mastery by modern sculptors of carving the hardest stones. This intellectual trend, typical of this

type of sculpture, is accompanied by virtuoso and playful effects focused on the material – the alternation of shiny and matte surfaces boosts the extraordinary polished finish of the flesh parts and shows the sculptor's technical virtuosity in bending this exceptionally hard stone; he seems to make light of carving fishes peeping from the god's beard. This rich and complex relationship with the material underlies the work of the sculptor-restorers working in Rome in the last years of the sixteenth century, such as Nicolas Cordier, Giovanni Battista Della Porta and Silla Longhi, recently identified as the restorer of the Seneca Borghese.[13]

Coloured stone and portrait sculpture

In those last decades of the sixteenth century and the first decades of the next, sculpted portraits willingly made room for colour. None of the flesh was given a special tone, which is usually treated in plain white marble: only the clothes, as in antique akrolith sculptures. In the deliberately distant and intellectual art of the period, the intrusion of coloured materials was in no way an attempt to create an illusion: it is striking that such elements disappear from sculpted portraits when they soared to new psychological complexities at the hands of Algardi and Bernini. As a result, the effects of coloured stone were later confined to so-called 'decorative' sculpture, such as Moors' heads, busts of Emperors, and the like.

Thus, Guglielmo Della Porta in the bust of Paul III Farnese (c. 1546) used *alabastro fiorito* to evoke, rather than imitate, the sumptuous sheen of the Pope's embroidered silk clothes.[14] This choice, a capital part of the design of the piece, is never taken into account in contemporary scholarship. Busts of cardinals, usually intended for their funerary monuments, often combine two colours, white Carrara and red *rosso antico* marble. For instance, in Roman churches alone, one can find the tombs of Cardinal Mariano Perbenedetti (d. 1611), in Santa Maria Maggiore, that of Cardinal Mettelo Bicchi (1619), in Santi Bonifacio ed Alessio, and of Cardinal Appolo Emilio Sfrondrato (d. 1618), in Santa Cecilia.[15] After 1620, the style

looks somewhat outdated, as in the tomb of Cardinal Fabrizio Verrallo (d. 1624), in Sant'Agostino, wrongly attributed to Ippolito Buzio due to its late-Mannerist style,[16] or the tomb of Cardinal Girolamo Vidoni (d. 1632), in Santa Maria della Vittoria. Finally, we should mention the apparently non-funerary bust of Cardinal Bernardino Spada (c. 1650), still preserved in the family palace in Rome. This type of bust is rarely used in interior decoration, for example the bust of Cardinal Marcus Sitticus Altemps towering on the mantelpiece of his palace in Rome A similar use was found for black *nero di Belgio* marble to evoke, more modestly, academic robes, as in the funerary busts of the lawyer Prospero Farinacci (d. 1618), in Santo Silvestro al Quirinale,[17] and of the lawyer and economist Martín de Azpilcueta (1493–1586), in Sant'Antonio dei Portoghesi.

There are some, very rare, cases where materials are used in a strictly imitative way, such as the bust of Vittoria Della Rovere by Giuseppe Antonio Torricelli (c. 1697):[18] it is the best proof of Quatremère de Quincy's assertion about the absence of pleasure when the original and the imitation may be confused. In all the above mentioned busts, however, the contrast of colours is always a contrast of materials, and does not spring from mere iconographic or chromatic necessity. The splendour of the stone (most of the coloured marble was quarried in antiquity), expresses as much the status of the sitter as his costume. Pontiffs, cardinals and doctors are literally and symbolically clad in the vestiges of antiquity to which they lay claim as their heritage.

Belgian 'black marble', also known as 'touchstone' and *pietra di paragone*, is, in fact, a carboniferous limestone quarried in Belgium near Namur, Dinant, Tournai and Liège.[19] It is highly-prized for its fine-grained texture and intense colour: it was widely appreciated as a deep black background to show off to advantage the sheen of white marble. It would also exalt the rich variety of coloured stones set into *pietra dura* table-tops. Significantly, black marble had an exclusive use from the end of the sixteenth century to the mid-eighteenth, to create busts of African people. These objects have recently attracted attention as an early instance of interest in the West for the peoples of Africa. These pieces are often undated, and it is difficult to locate their production, both chronologically and geographically. Their commercial success was grounded on their decorative aspect and they were

widely copied and imitated, up to the present day.[20] Antique provenance is a fundamental data in the study of these works of art: for instance, a particularly harsh and ungainly head, today isolated in Dresden, was purchased from the Chigi collection in 1728.[21]

The geographical origin of these productions is uncertain. The busts are almost always attributed to Italian workshops, but the collection of the Residenz in Munich includes a pair of busts of Africans, part of a set of busts figuring the different parts of the world (Plate 7.4).[22] They were made in 1768 for the dining room by the sculptor Charles de Groff (1712–74). Nothing is known about this type of sculpture in the German-speaking countries, even though one of its specialists, Melchior Barthel (1625–72), was born in Dresden and later worked in Vienna. These stiff, slightly grotesque busts (Plate 7.5) recall a series in the Prado museum in Madrid as well as the bust in the Indian bedroom at Rosenborg Castle in Copenhagen, furnished in 1691. Are the Munich busts an exceptional instance of a German sculptor making pastiches of Italian works from the previous century, or was the practice rather more frequent and is only here, by chance, well-documented?

Melchior Barthel is renowned for the colossal Atlas figures supporting the tomb of Doge Giovanni Pesaro, designed by Baldassare Longhena, in the Frari church in Venice (1660–69). He appears to have sculpted other busts of Africans, one bearing his initials (Saint Louis Art Museum, Missouri). In the Venetian *milieu* (in the widest sense), we should also include some smaller busts with broad faces, of which one signed by Santi Casarini (an unknown sculptor), recently offered on the art market, is fairly typical.[23] We may also be able to include with these works the head of an African boy in the Menil collection in Houston[24] and one in the Prado museum.[25] Other busts endowed with a classical gravitas seem to be late eighteenth century productions, and Roman rather than Venetian. These include a beautiful bust of a young African with an incorrect attribution to Barthel,[26] and another with white marble draperies, formerly attributed to Alessandro Vittoria, then to the seemingly inexhaustible Barthel, which were both sold in London in 2002.[27]

From the evidence of seventeenth-century inventories, we can be certain that such busts were produced in Rome. The presence of three pairs of Africans, in black marble with coloured-marble draperies, in the inventory of Giulio Cartari, Bernini's assistant, provides strong proof.[28] Two busts in the Louvre collection (Plate 7.5) were thought to be eighteenth century, until they were identified by Jean-Pierre Samoyault in the inventories of Prince Henri-Jules de Condé at the Château d'Ecouen in 1709, and correctly re-ascribed to the mid-seventeenth century.[29] In fact, they are more consistent with seventeenth-century taste: similar busts appear in the inventories of Cardinals Richelieu[30] and Mazarin.[31] Two very similar busts, but which blend white, black, and colours, were in the collection of Francesco d'Avalos in Naples around 1650.[32] In the collection of the Château de Compiègne is an unusual series of terms figuring Moors (Plate 7.6), which were in the Château de Meudon in the eighteenth century, and purchased in Italy by the marquis de Louvois (1641–91).[33] Similar busts regularly appeared in auction sales in Paris in the late eighteenth and early nineteenth centuries.[34] A piece of this kind, unfortunately lost, appears as early as 1603 in an inventory of the Louvre Palace: 'A Moor dressed in a shirt of jasper and marble marquetry; but the head, the legs, the feet and the arms are of black marble. Behind him, a sheaf and some arrows' ('un more vestu d'une chemise de jaspe et de marbre marqueté ; mais la teste, les jambes, les pieds et les bras sont de marbre noir. Derrière lui, un carquois et des flèches').[35] The description brings to mind a pair of similar statues from the Duke of Marlborough's collection, transformed into light-stands, used by John Vardy in the Palm Room at Spencer House in London, and moved in 1942 with the rest of the furniture to Althorp.

Was it really only the interest for these ethnic types that motivated this production, or did the fascination with the material also play a part? In Francucci's poem of 1613, dedicated to Cordier's Moro in the Borghese collection,[36] the exotic nature of the subject appears to be set in parallel with the unusual style and strangeness of the material:

Di negro paragon lucido, e terso
Stassi a man destra un Giovinetto moro
Candido ha'l manto, e in ogni parte asperso
Di mille fregi di stranier lavoro ...

(Of black and shiny marble, and neat
Stands at your right hand a young Moor
White is his cloak, all over sprinkled
With a thousand trimmings of strange design)

In fact, African men were practically never sculpted in other materials, apart from those used to decorate sculpted furniture (such as stands): I believe that the possibility of using 'black marble' induced the subject, not vice-versa. As we have already seen, coloured marble was reserved for architectural ornament or for the ornamental parts of sculpture, particularly sculpted clothes, whereas human flesh was always represented using white marble. In the seventeenth century, when marble was associated with whiteness, the concept of 'black marble' and its uses for human figures was a kind of oxymoron that we may not fully appreciate today.

If Belgian 'black marble' was an obvious choice to depict Antonio Emmanuele Ne Vunda (known as 'Il Nigrita'), the Congolese ambassador sculpted by Francesco Caporale for his tomb in the church of Santa Maria Maggiore in Rome in 1608, other cases are more disconcerting, such as a portrait of Cardinal Giustiniani 'in black porphyry', listed in the inventory of his palace in Rome in 1641. Sculptures whose subjects in no way justified the use of black marble nevertheless frequently appear in inventories:[37] at Vaux-le-Vicomte, 'two small fauns in black marble' were catalogued in 1687.[38] Most common were heads in black marble mounted on busts in a different colour, clearly indicated as modern copies of antique originals. The collections of King Louis XIV,[39] Cardinal Giustiniani,[40] and Queen Christina of Sweden,[41] included examples of this type of sculpture, although we are not sure if they were intended as imitations of bronze, or a deliberate choice of displaying black stones. The most eloquent, and also the most paradoxical instance, is that of busts with red porphyry heads: this material had not been used to represent human flesh before the fourth century AD. Despite its speckled appearance and its colour, which would seem to make it unsuitable for faces, its long association with Imperial purple led

to its choice in the sixteenth and seventeenth centuries for portraits of Roman emperors, and portraits of contemporary figures who wished to express their political or dynastic ambitions, including Emperor Charles V, Cosimo I de' Medici, Don Juan José of Austria and Cardinal de Bouillon.[42] Never could the famous aphorism of Marshall MacLuhan be more suitably applied: 'the message is the media', in this case, the material.[43]

Coloured stone and sculpted animals

In antiquity, as in modern times, people gave free rein to their taste for coloured marble through representations of animals, a genre where virtuosity plays with the hardness and rarity of the material, building an intimate (and whimsical) dialogue between living being and the mineral world. The famous crocodile sculpted in green 'cipollino' marble, from Emperor Hadrian's villa, is a fine example of this:[44] it creates a sense of pleasure not by illusion or imitation, but by a double sense of wonder when confronted with opposite aspects of Nature, living and lifeless. The famous she-wolf carved in *rosso antico* marble, with Romulus and Remus in white marble, from the Borghese collection and now in the Louvre museum,[45] has its origins in this taste, as do the pastiches made by Thomas Jenkins in eighteenth-century Rome, such as *Child Sitting Astride a Panther*, acquired in Rome from the 'inventor' by Izabella Lubomirska and Stanislaw Kotska Potocki, to adorn their castle at Lancut.[46] These pieces may be puns, such as a snake sculpted in Prato 'serpentine' stone; it belonged to the Giustiniani collection and was associated with other coloured stone works, including an alabaster vase carried by turtles, red marble frogs and a porphyry vase.[47] Colour may also suggest fur: Romolo Ferrucci chose a rough grey stone to immortalize the grand ducal hunting hounds,[48] while the silky coat of Rossetto, the Marquis Del Carpio's lapdog, is rendered in *alabastro cotognino*.[49] Snugly lying on his Sicilian alabaster cushion trimmed with a gilded copper fringe, he seems to stare at his master with black marble eyes. From this kind of play – ancient

and modern, between mineral and animal textures – sprang the famous Hall of Animals in the Vatican.[50] The crab, an antique in green porphyry from Gebel Dokhan, seems to have been suggested by the material itself. Francesco Antonio Franzoni, the sculptor who made most of these pieces, created a pendant for it, a lobster in green Carrara marble. There is also a dolphin in serpentine, a toad in *rosso antico*, a lion in *giallo antico*, a wolf in *pavonazzo*, a leopard in onyx, *giallo antico* and alabaster, and an extraordinary leaping stag in ocellated alabaster.

There can be no mistake: it really is colour, spots and patches in the marble that matters. The fancy and the hand of the sculptor have only to follow the guidance of the stone for inspiration. The strange fascination still exerted by these pieces today is not due to *trompe-l'oeil* seduction, but to the wonderful creativity of the sculptor, almost matching the endless wonders of Nature.

Acknowledgements

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Notes

1 Agostino del Riccio, *Istoria delle Pietre*, Raniero Gnoli and Attilia Sironi, eds, Turin: Allemandi, 1996, pp. 132–38.

2 Quoted by Giuseppe Dardanello, 'Materiale e colore dei marmi nell'architettura di Filippo Juvarra', in *Couleurs d'éternité. Marbres et décors religieux XVIe–XVIIIe siècles*, seminar organized by the Ecole Française de Rome, the Bibliotheca Herziana and the Académie de France in Rome, 13–15 December 2004 (forthcoming).

3 *Note ovvero memorie del Museo di Lodovico Lombardo, Nobile Veonese, Academico Filharmonico*, Padua, 1672, p. 448, quoted by Krzysztof Pomian in *Collectionneurs, amateurs et curieux. Paris, Venise: XVIe–XVIIIe siècle*, Paris: Gallimard, 1987, p. 93.

4 Marilena Mosc, Ornella Casazza, eds, *Opere in luce: restauri e donazioni: avori, argenti, pietre dure, nautili, sculture, smalti e gioielli nel Museo degli Argenti*, exh. cat., Florence: Palazzo Pitti, 2002, pp. 45–46.

5 Daniel Alcouffe, *Musée du Louvre. Département des objets d'art. Les Gemmes de la Couronne*, Paris: Réunion des Musées nationaux, 2001, no. 262, pp. 502–4.

6 The two sculptures, dating respectively from 1725 and 1728, are now in the collection of the Skulpturensammlung in Dresden. *Balthasar Permoser hats gemacht. Der Hofbildhauer in Sachsen*, exh. cat., Dresden: Albertinum, 2002, pp. 30–33, nos 9–10 (Bärbel Stephan).

7 Antoine Quatremère de Quincy, *Essai sur la nature, le but et les moyens de l'imitation dans les Beaux-Arts*, Paris: Treuttel et Würtz, 1823, pp. 127–28.

8 See particularly his famous remarks on the portrait and the evocation of the colour of flesh in Paul Fréart de Chantelou's *Journal de voyage du Cavalier Bernin en France*, Milovan Stanic, ed., Paris: Macula, 2001, p. 47.

9 Quatremère de Quincy, *Essai*, pp. 111–12, n. 7.

10 *Les Monuments de Rome, ou Descriptions des plus beaux ouvrages de peinture, de sculpture et d'architecture qui se voyent à Rome et aux environs…*, Paris, 1700, pp. 32–33.

11 Diorite, 'Nero di Belgio' (the drapery seems a later addition); H. 1,010; L. 0,830; Pr. 0,330; inv. MR 576; See Philippe Malgouyres in Jean-René Gaborit and Geneviève Bresc-Bautier, eds, *Nouvelles acquisitions du département des Sculptures 1996–2001*, Paris: Réunion des Musées nationaux, 2002, p. 112. We are aware of another sculpture in the same material, a seated baboon in the Egyptian style from the Albani collection and now in the Louvre, allegedly Antique (H. 0.455; L. 0.255, inv. MR 33). The Egyptian diorite evokes the fur and also, by its provenance, the country of the animal and the style of the sculpture.

12 Marco Collareta, 'Michelangelo e le statue antiche : un probabile intervento di restauro', *Prospettiva* 43, 1985, pp. 51–55.

13 Amilcare Quirino Gaviglia, 'L'histoire du Sénèque des collections Altemps puis Borghèse. Sa première restauration retrouvée', *Revue du Louvre* 5, 2004, pp. 46–53.

14 Naples, *Museo Nazionale di Capodimonte*. Nicola Spinosa, ed., *Museo e gallerie Nazionali di Capodimonte. La Collezione Farnese. Le arti decorative*, Naples: Electa, 1996, pp. 102–3, no. 2.151a (Luciana Arbace).

15 Oreste Ferrari and Serenita Papaldo, *Le sculture del Seicento a Roma*, Rome: Bozzi, 1999, p. 70.

16 Ibid., p. 12, n. 16.

17 Ibid., p. 399, n. 16.

18 Florence, *Museo degli Argenti*, reproduced in Marilena Mosco and Ornella Casazza, *Il Museo degli Argenti. Collezioni e collezionisti*, Florence: Giunti, 2004, p. 95, fig. 16.

19 On the material, see Francis Tourneur, 'Marbres wallons: esquisse d'un répertoire', in *Pouvoir(s) de marbre. Dossier de la Commission royale des monuments, sites et fouilles*, 2, Liège, 2003, pp. 29–31.

20 For example, the two busts of an African man and an African woman in the Musée des arts décoratifs de Paris, in eighteenth-century costume, which appear to be pastiches made in Italy in the nineteenth century (Legacy of Baroness Salomon de Rothschild in 1922). Nor do we give much credence to the allegedly antique origins of the two busts with timid expressions in the Wallace Collection. James Gow Mann, in *Wallace Collection Catalogues. Sculpture. Marbles, terra-cottas and bronzes, carvings in ivory and wood, plaquettes, medals, coins, and wax-reliefs*, London, s.n., 1931, p. 5, nos. S19 and S20, describes them as 'Italian, late seventeenth or early eighteenth century'. It is, without any doubt whatsoever, also the case for the two colossal busts of North African men in the Louvre, given to Alfred Chauchard in 1905 and then bequeathed to the museum by him (H. 1.10. Inv. CHM 107 and 108). They are part of a little-known series, linked by Jean-René Gaborit to Jules Cantini's studio in Marseille, which is also linked to several pairs of busts that have passed through the salerooms several times (for example 'Two North Africans, one wearing a slave collar', Christie's New York, 30–31 October 1996, lot 255; 'African man and woman', Sotheby's, New York, 14 October 1994, lot 98).

21 Reproduced in *Verborgene Schätze der Skulpturensammlung*, exh. cat., Dresden: Albertinum, 1992, p. 48, no. 30 (Ingeborg Raumschüssel).

22 The African woman is reproduced in Ursula Degenhard, ed., *Exotische Welten. Europaïsche Phantasien*, exh. cat., Stuttgart: Württembergische Landesbibliothek, 1987, pp. 334–35, no. 2.25.

23 New York Art Fair 2002 then Padua Art Fair 2004. Cf. also the Bust of a Young Boy sold by Sotheby's in Bruges on 9 May 2004, lot 48.

24 Houston, Menil Foundation, Inv. CA 62 140.

25 Antonio Blanco Freijeiro, *Museo del Prado. Catálogo de la Escultura. I. Escultura clásica. II. Esculturas, copias e imitaciones de las antiguas (siglo XVI–XVIII)*, Madrid: Patronato Nacional de Museos, 1957, no. 381 E.

26 Christie's, London, 12 December 2002, lot 90.

27 Sotheby's, London, 13 June 2002, lot 64.

28 Inventory published by Maurizio Fagiolo dell'Arco in *Berniniana. Novità sul regista del Barocco*, Milan: Skira, 2002, pp. 221–22: 'Una testa di moro più grande del Naturale di pietra negra, et abito mischio, e suo Zoccoletto biscio... Una testa di mora di pietra negra con abito, e turbante in testa di mischio, e Zoccolo biscio ... Una testa di moro di pietra negra con abito mischio, e Zoccolo biscio ... una testa di mora di pietra negra con abito mischio, e turbante mischio ... Due teste di moro con busti d'Alabastro stimate scudi dicciotto ....'

29 Musée du Louvre, sculpture department, inv. MR Sup. 455 and 456; Jean-Pierre Samoyault, 'Oeuvres saisies chez les émigrés et les condamnés sous la révolution: l'exemple de deux bustes récemment identifiés', *Bulletin de la Société d'histoire de l'art français*, 1993, pp. 141–45.

30 Inventory of 1643, nos. 14–15: 'Deux têtes d'Ethiopiennes avec les visages de marbre noir, les cheveux de marbre de couleur et les bustes d'albâtre ... no 34–37. Quatre têtes de marbre noir, accompagnées de leurs bustes, dont deux de marbre rouge et deux d'albâtre transparent', in Arthur de Boislisle, 'Les Collections de sculptures du cardinal de Richelieu', *Mémoires de la Société Nationale des Antiquaires de France* 42, 1881, p. 84.

31 Inventory of 1661: '1633. Quatre bustes de marbre noir, habillez d'une drapperie de marbre blanc sur pied d'estal de marbre rouge et blanc, haults chacun d'un pied unze poulces ou environ', in Gabriel-Jules de Cosnac, *Les Richesses du Palais Mazarin ...Inventaire inédit dressé après la mort du cardinal Mazarin en 1661*, Paris: H. Loones, 1884, pp. 388–89.

32 In 1980 they found themselves in the Gilberto Zabert gallery in Turin where they were exhibited and published (*Dipinti e mobili da collezione dal XV al XVIII secolo*, exh. cat., Turin: Galerie Gilberto Zabert, 1980).

33 Pierre Verlet, 'Notes on Eighteenth Century French Objets d'Art', *The Art Quarterly* 21 (4), 1968, pp. 364–66, p. 358, Fig. 6.

34 Sale after his death of the collection of the duc de Tallard, 1756, no. 966: 'Deux Bustes de Pierre de touche, très bien sculptés, représentant un Negre & une Négresse, avec des yeux rapportés en agathe. Les draperies d'albâtre oriental & de marbre, sont ornées de bronzes dorés d'or moulu. Ils sont posés sur de belles gaines, plaquées de granit, avec bases & chapiteaux de griotte d'Italie. Les Bustes sont de 28 pouces de haut, & les gaines de 51 pouces', sold for 1,081 livres; Julliot sale, 22 March 1802, lot 76: 'Une tête d'empereur, marbre noir, buste en marbre blanc'; Grimaldi Monaco sale, 4 July 1803, lot 74: 'Deux forts bustes, têtes de Nègres, habillés de différens marbres, sur deux grandes gaines'; lot 84: 'Un fort buste, tête de nègre'; lot 88: 'Une figure de négresse de 30 pouces, habillée en porphyre rouge'; Lespinasse d'Arlet sale, 11 July 1803, lot 20: 'Une figure égyptienne, dite Momie, dont le corps, en forme de gaine, est plaqué en marbre brèche de Sicile; la tête et les pieds sont en marbre noir dit pierre de touche, et la coiffure, ainsi que les autres ornements, en bronze de couleur antique' (341 F.); Nogaret sale, 6 April 1807, lot 745: 'Le buste d'un nègre, grand comme nature' (500 F.); Duval sale, 10 May 1810, lot 87: 'Un buste de nègre, en marbre grand antique; les épaules ajustées en albâtre'.

35 Sylvia Pressouyre, 'Le "Moro" de l'ancienne collection Borghèse. Une sculpture de Nicolas Cordier retrouvée à Versailles', *Fondation Eugène Piot. Monuments et mémoires* 56, 1969, p. 78, n. 5.

36 Pressouyre, 'Le "Moro"', p. 79, n. 36.

37 Or in even more unusual materials, for example at the Duquesnoy sale on 1 March 1803, lot 103: 'Bust of Maecenas; head in green speckled marble, draperies on the chest and shoulders in oriental alabaster'.

38 'Lot 5: 2 small black-marble fauns, 2 feet 2 inches tall, one with the right arm missing 200 *livres tournois*', in Edmond Bonnafé, 'Inventaire du 2 mars 1687 des figures de Vaux, avec des estimations de Girardon', in *Les Amateurs de l'ancienne France. Le Surintendant Foucquet*, Paris and London: Rouam, 1882, p. 73.

39 Inventory of 1722 [983]: 'Figure of a young senator with draperies in Sicilian marble. Both legs missing, also the right arm below the elbow and the left hand. Black-marble head, from head to knee it measures three-and-a-half feet'; [1084]: 'Bust of a clean-shaven man with cropped hair, Antique black-marble head, white-marble body, dressed in a piece of drapery with mantles in the left shoulder; one foot 9 inches tall and one foot eight inches wide; on a coloured marble pedestal inscribed "Nerva"; [1102]: 'Antique bust with black-marble head; draperies in gilded bronze; one foot six inches tall and one foot four inches wide, pedestal in coloured marble'; [1342]: 'Bust of Hercules, one foot 10 inches tall, n° 100. Black-marble head, green Egyptian marble body, white-marble lion-skin; pedestal in white-veined black marble, inscribed 43'.

40 'Appartamento grande del Cardinale ... Nella 3.a stanza seguita alla suddetta ... Una testa di Marco Aurelio di marmo paragone moderna giovane con un petto moderno di portasanta col suo pieduccio di marmo bianco alto in tutto palmi 4 inc.a ... Una testa (si crede d'Alessando Magno) di antica faccia, e capelli di marmo nero ristaurata, et il morione di marmo bianco con un petto di bigio moderno armato col suo pieduccio di marmo giallo, alata palmi 5 in tutto ... Nella 4.a stanza piccola seguita alle sud.e accantao alla lumacha ... Una testa (di Tiberio si crede) moderna di selce nero con petto di serpentino moderno armato, e peduccio di serpentino alto in tutto palmi 3.1/2 ... Nella Galleria ... Una testa antica ristaurata con gli occhi commessi bianchi e neri con petto moderno vestito (si crede d'una Sabina) col suo peduccio di porta santa alto palmi 3. inc.a ...', see Carlo Gasparri, 'Material per servire allo studio del Museo Torlonia di scultura antica', in *Atti della accademia Nazionale dei Lincei* 24, 1980, pp. 76–79.

41 'Una testa antica negra del Naturale, con peduccio di porta santa di Antonino Pio', in *Inventory of Queen Christina of Sweden* [1677], Stockholm: Riksarkivet, Azzolino-Sammlung, 48, fol. 439.

42 Philippe Malgouyres in *Porphyre. La pierre pourpre des Ptolémées aux Bonaparte*, exh. cat., Paris: Musée du Louvre, 2003, pp. 128–29, no. 24, pp. 102–3, no. 43, pp. 136–37.

43 Marshall MacLuhan, *Understanding Media: The extensions of Man*, New York NY: McGraw-Hill, 1964.

44 Jacques Charles-Gaffiot and Henri Lavagne, eds, *Hadrien, trésors d'une villa impériale*, exh. cat., Paris: Mairie du 5e arrondissement, 1999, p. 237, no. 78.

45 Inv. MR 1649. Geneviève Bresc, *Les sculptures européennes du musée du Louvre*, Paris: Somogy, 2006, p. 401.

46 Reproduced in Tomasz Mikocki, 'Polish artists and the emergence of archeology in eighteenth century Rome', in *The Rediscovery of Antiquity. The Role of the Artist. Acta hyperborean* 10, Copenhagen, 2003, p. 413, fig. 13.

47 Gasparri, 'Material per servire allo studio del Museo Torlonia', p. 74, n. 41: [Nella stanza longa all'entrare della suddetta a mano manca parata di rasetti] 'Una serpe verde di Prato aggruppata sopra una pietra dell'istesso alta onc. 5 longa onc. 7.1/2 largo mezzo palmo. Quali vaso [di porfido baccellato], cassetino [d'alabastro ... sopra certe tartaruche piccole, e ranocchie di marmo rosso] e serpe posano sopra un tavolino di porfido incastrato in cornice di noce sopra il suo telaro semplice di noce ...'

48 Philippe Malgouyres, 'Non mittendis canibus: une proposition pour Romolo Ferrucci au musée du Louvre', in *La sculpture en Occident. Etudes offertes à Jean-René Gaborit*, Dijon: Fatton, 2007, pp. 156–61.

49 Madrid, *Museo del Prado*. Rosario Coppel Aréizaga, *Museo del Prado, Catalogo de la escultura de época moderna. Siglos XVI–XVIII*, Madrid: *Museo del Prado [Santander]: Fundación Marcelino Botin*, 1988, pp. 262–63, no. 120.

50 Paolo Liverani, Giandomenico Spinola, *Vaticano. La Sala degli animali*, Rome: Franco Maria Ricci, 2003.

REVIVAL AND INVENTION

Sculpture through its Material Histories

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